



KISS

Fan-Mag

**THE FULL STORY
THE STRUGGLE FOR
FAME AND SUCCESS
LEAN YEARS
AND TRIUMPHANT
RETURN**





KISS

Kiss fever is mounting as one of rock's most enduring bands prepares to astound fans at the 1988 Castle Donington Monsters Of Rock Festival.

And 'astound' is the appropriate word for a band who have been at pains to create the maximum in shock and excitement for the past 15 years. Kiss and their fans, the legendary 'Kiss Army' have a special place in rock history, and on the eve of their arrival back in their full glory, Metal Hammer pays tribute to their tenacity, enterprise and sheer good music they have laid on our ears, with this special Kiss Fan Mag.

For here is a band many cynics thought had come to the end of their glory days, but fought back with 'Crazy Nights' the hit album and 'Crazy Crazy Nights' the single and have been touring the States to vast cheering audiences, just like the old days, but with a whole new generation come along for the ride. Ironically many of the new fans were turned onto rock by the success of Bon Jovi, the band Kiss helped in their early days.

Kiss today, Paul Stanley

(guitar), Gene Simmons (bass), Eric Carr (drums), and Bruce Kulick (guitar), who have enjoyed the biggest selling album of their career with 'Crazy Nights', can look back on a career that has known fanatical acclaim and savage abuse, the depths of poverty and success beyond the wildest dreams of most bands. There have been many changes along the way. Faces have come and gone, in more ways than one! For years they were hidden behind the masks of unique make up, until they finally came out of the closet and revealed their true identities. There were changes in personnel as well, and changes of musical direction.

But throughout it all Kiss have stood for old fashioned rock and roll and unashamed showmanship. Once hated by the critics who were raised on rock as a muso-political movement, they are now in danger of becoming the grand old men of showbusiness!

In their youth they were the band who dared fuse hard guitar based rock with the Glam of the early Seventies, and created a style which has now reached its apogee with

Eighties sleaze metal. They were the band who fans adored while critics raged, with their costumes, make up, levitating drum kits, flame spitting guitars and Gene Simmons extraordinary displays of tongue and grooving. This was outrage and it would consume the youth of America and help the band conquer the rest of the world, particularly Japan where they scored their earliest overseas success. Kiss were so pleased about that they put credits in Japanese on their second album in 1974, 'Hotter Than Hell' (Casablanca). Their first was Kiss (1974) on the indie label that supported them right from the start to the point where Kiss and Casablanca were synonymous right up until 1985.

The highlights and lowlights of their career included such albums as 'Destroyer' which featured original drummer Peter Criss's surprise hit composition 'Beth' an uncharacteristic ballad (1976); his departure from the band to be replaced by Eric Carr, and such albums as 'Unmasked' tied in with the band's great unmasking ploy, the noble failure of the con-

cept album 'The Elder' (1981) and the start of the Eighties' come back with 'Creatures Of The Night.' Then came the departure of original guitarist Ace Frehley, to be followed by Bob Kulick, Vince Cusano, Mark Norton and finally Bruce Kulick.

And that's it folks, the Kiss story, in a nutshell.

Just a minute... what's that... you want more? Another 16 pages more? Why I was just joshing folks. This is where the Kiss Story really begins.



One of first pix of Peter less make-up, in 1973.

GLAM ROCK

It was a dark and dirty night. Britain, having yielded the Beatles, Stones, Cream, Jimi Hendrix Experience in a mega outburst of activity, was having one of its recurrent periods of destabilised lunacy (rather like now). Instead of coming up with yet more rock brilliance, there came the Glammy ones, Marc Bolan, Gary Glitter, Sweet and David Bowie. Actually there was genius at work in their midst, and great things would come out of Bolan and Bowie in particular. But at the time all seemed obscured by the clouds of make up, stack heels, female impersonation and all the characteristics of what became known as Glam Rock.

America, which in those carefree days, still looked to the UK for its rock inspiration was confused and finally rejected most aspects of this new movement, much as they later rejected punk. But in the moribund post hippie, post Woodstock era, there were young Americans too who realised that in changing times new concepts were needed.

And so it was that Kiss took some of these weird trappings from Blighty, and blended them with the sort of hard rock most fans still at heart wanted in their jive cellar or sports stadium.

Kiss was the brain child of Gene Simmons. He was born Gene Stein on a kibbutz in Israel on August 25, 1947. His parents were Hungarian Jewish and his mother was a survivor of the Holocaust. He was taken to America and arrived in New York in 1958 when he felt he had landed in paradise. Said Gene: "There was 24 hours TV, 24 hours restaurants, everything was non stop, with all the cultures mixed together. I had a very quick education." He was mainly educated on pop music on the radio and horror comics. He was so taken by this US 'culture' (he despised Shakespeare apparently), he began printing his own monster magazine Cosmos, spawned from his own lively imagination.

HORROR

He said later: "It was always movies, horror movies which interested me, far more than rock'n'roll." But that was the rock of the late Fifties. When The Beatles came along, his imagination was fired, along with millions of others. My idols were The Stones, The Who, The Move and The Kinks. When we first saw Pete Townshend of The Who I knew that excitement could be attained. Kiss tried to live up to that archtypal image.

Under the spell of the British groups, he was delighted to receive his first guitar, given him by his mother at the age of 15. It cost her 65 dollars. Later Gene sold the guitar, for 135 dollars.

Although described as a clown at school, he graduated from Richmond College, Staten Island with a degree in education and he could speak four languages, English, German, Hebrew and Hungarian. His first job was teaching at a school in Spanish Harlem. But it was a thankless task as most of the pupils were keen to become

street corner drug pushers rather than take up honest toil. "I last six months because I couldn't stand the kids. I wanted to beat shit out of them. Their heroes were pimps and drug dealers. It was, to them, a way out of the ghetto."

But Gene also felt that deep down he wanted an audience and needed to be on a stage, which encouraged him to

form a group. "I was dispensing my stuff and nobody clapped. It was not a good reason to be a teacher."

To get into rock 'n' roll Gene thought he would angelicise his name and took Simmons, inspired by movie actress Jean Simmons(!).

Around the same time he met his future partner, Paul Stanley, then known by his real name, Stanley Eisen. He was born in New York on January 20, 1950 and lived in the borough of Queens. He had already been into music from the age of six and liked performers like the legendary Eddie Cochran. He sang along to rock records but didn't get a guitar until he was 13. Gene and Paul Stanley decided to form a band together and put ads in the papers for like minded souls.

They called the subsequent group Rainbow and had their first experience of club work, playing around New York with little reaction. They tried another band, calling it Wicked Lester, playing an electric mixture of C&W and rock. One of the band was Jay Jay French who later popped up in Twisted Sister.

Promo shot of

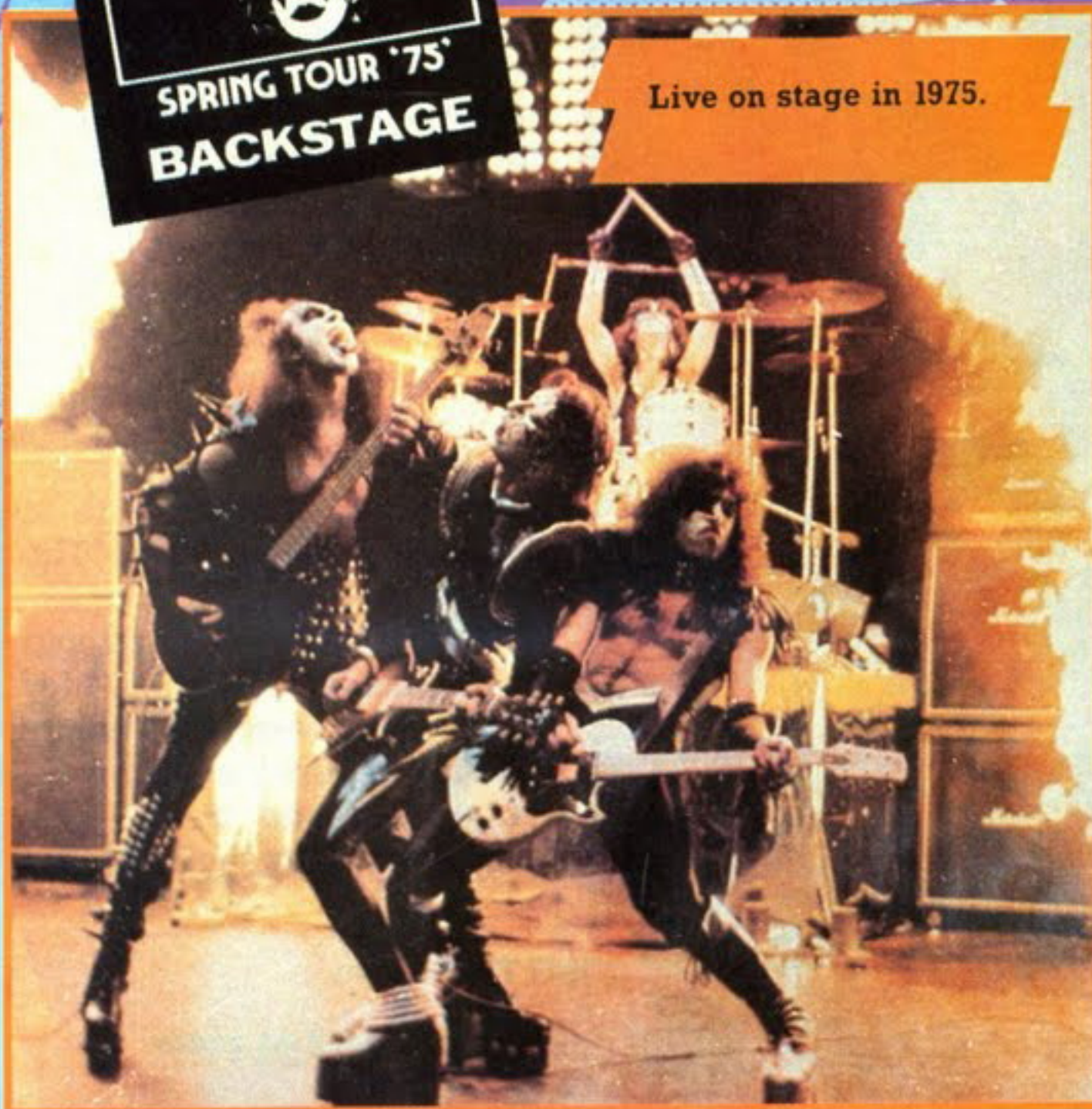
original line-up.



Pics: The Kiss Explorer Army



Live on stage in 1975.





Gene Simmons in famous pose circa 1979.

devised the concept of a band that would combine music and visuals with mass appeal. They too wanted to become a phenomenon! They found a drummer, Chris Criscoula (born in Brooklyn, December 20, 1950) from an advert in Rolling Stone who seemed as keen as they were to become stars and end the messing around with small time stuff.

The man who became Peter Criss was playing in a band called Chelsea who made an LP for MCA in 1971. He left the group, freaked out and then put an ad in the papers, which led him to Kiss. Recalls Peter: *"I looked really rock'n'roll, velvets, the whole bit. They looked at me and said 'You're hired.'"*

They rehearsed as a trio, Paul, Gene and Peter and suggested they call themselves Bullfrog Beer or Albatross. One named they played around with was Fuck (years ahead of Overkill), but decided that in the early Seventies it might not exactly help their cause. Finally they came up with Kiss as a more pleasing alternative, and

began rehearsing some more and advertised for another guitar player.

They tried loads of guitarists and after about thirty or so came upon Paul Daniel Frehley, the man who would become known throughout the civilised world as Ace Frehley, who now runs Frehley's Comet after spending ten years with Kiss. Ace was born in The Bronx on April 27, 1950. He played with hordes of local bands and his favourite artists included The Faces, Stones, Jeff Beck and Led Zeppelin. He had total belief in his future stardom, which was an ideal philosophy for Kiss. Indeed he told his girlfriend, *"I'm gonna be famous someday and be a millionaire. Added Ace: 'I used to tel my parents that while I was at High School. They always used to laugh at me.' Even his best friends laughed at him. Ho, ho they went. But Ace scorned their attempts at copying Grateful Dead and advised them they 'wouldn't get anywhere.'"*

It was obvious to Ace that Kiss WERE gonna be famous and probably rich. It was their determination and ability to laugh in the face of doom, that appealed to him. *"I was fascinated by these guys who really wanted to work to become a supergroup."*

They put all their money together and went for the whole Glam trip, with the kind of self sufficiency that would be their trade mark in years to come. They got their own make up and costumes together, while Paul and Gene beavered away at writing a 15 song set. Ace helped too, designing their lightning flash logo. Soon all was ready. They had the costumes, the music... they could do the show right here, at Coventry, a small club in Queens, renamed from The Pop Corn.

Wearing girls make up and home made costumes they must have presented a pretty picture, except that they were rather big and beefy lads, unlike the puny punks of The



New York Dolls. It was the 28th of January 1973. Kiss had made an inauspicious start, but the times were right and they were on their way. A whole New York glam scene was developing, which suited Kiss, but they tended to keep their distance, knowing that the very cliquey scene was destined to burn itself out quite rapidly. Kiss had their eyes on cracking open wider markets than a few sleazy clubs. Said Paul later: *"We used the New York scene as a springboard. But we were never really accepted by that crowd. And the other bands lacked intelligence."* Kiss were proud of the fact they had designed everything themselves, hired halls, put up posters and borrowed money to keep the ball rolling. They lost money, but they gained a following. More importantly, each show was bigger and better than the last. But they couldn't ignore the fact that their girly make up didn't really suit their build. It was decided to switch to a more theatrical silver and black.

By now the band were knitted well together and decided it was time to record. They headed for Electric Ladyland Studio in New York and worked with British engineer Eddie Kramer. Their first songs were 'Strutter', 'Firehouse', 'Deuce', 'Cold Gin' and 'Black Diamond'.

They used these as a demo tape to get record company interest and also invited prospective manager Bill Aucoin down to see them at a gig at the Hotel Diplomat, in Times Square. The fateful date was August 11, 1973. Aucoin was president of a TV company who put out a pop show called Flipside. He realised that there was a hole left in the market by the decision of Alice Cooper, then a major



Pic: The Kiss Explorer Army

1977 Promo shot.

Watch da boots!



Kiss alight the world in 1977-78.

star, to get into acting. He could see the potential of Kiss's mix of rock and theatre. "I got excited because Kiss were showmen," Bill told reporters. "They not only wanted to play well, but entertain their audiences."

The band were primed to take fans not only from Alice Cooper but from Black Sabbath and Grand Funk Railroad. They would appeal to the generation who were too young for the Stones and hated The Osmonds!

When Bill took over the band it cost ten thousand dollars a week once they got into their stride, to support the high cost of the stage effects they wanted to use to bombard the public. These would include explosions, flash pots, and clouds of smoke, guitars that fired sky rockets a bass player who breathed fire, and a drummer who could defy gravity. This was the real price of fame.

Bill had promised to get the band off the ground in two weeks or else, and after listening to their demo tape, he achieved his aim and got them signed to Neil Bogart's Casablanca label, distributed by Warner Bros. Bogart had previously run the Buddah label which distributed the Charisma product from Britain, like Genesis. For Neil, Kiss were the ultimate American rock band. Between the record company and Aucoin's new management company, a quarter of a million dollars were raised and put into Kiss in their first year.

Everyone worked flat out to make the nation Kiss con-

scious with promotions and advertising and more give aways than the Bailey Brothers produce in a week of kicking ass. But the band themselves had already done a huge amount of spade work. Related Paul later: "We were wearing the make up, we had the logo and we had already written the first album."

The next step was to get out of New York and start touring the whole country which they did with the likes of Rory Gallagher, and Black Sabbath. They were heady days to be out on the road. At first con-

servative rock fans thought they were a joke. Who were dese guys wid the funny faces and making wid der flaming guitars... some kinda ALIENS? This was the general consensus of opinion among hot rhythm fans of the day. But soon their incredulity turned to wonder and then delight. "Hey Marvin, dese guys can play! And jeepers, look at that stage act willya? Wow!"

Their record company boss enthused: "Their stage act featured a drum kit which levitated six feet into the air, a lead singer who blew fire out of his mouth while the rest wore make up... it was a shattering experience."

It was almost as devastating for the band themselves. One night at the Academy Of Music, during 'Firehouse' Gene's hair caught fire, but everyone thought it was part of the act. Later they were

given the services of a professional special effects man.

Work began on their debut album 'Kiss' released in February 1974 which included such songs as 'Strutter' and 'Black Diamond.' The album proved the band could play powerful music that stood up without the aid of the stage show. And of course this was before the age of the video which helped so many Eighties pop groups to fame.

It seemed important to sell as many albums as possible, the only way of making any money to finance their hugely expensive stage show, so the band rushed back into the studios to make 'Hotter Than Hell' their second album of 1974 on Casablanca. It was equally as important to Casablanca as to Kiss, because the label had just gone completely independent of Warner Bros. It was released in October and featured some of the band's hottest material, like 'Got To Choose' and 'Parasite.' It sold reasonably well and at the same time,



Pic: Robert Ellis

In 1979 Kiss recruited Eric Carr.

Live with Vinnie Vincent in 1982.



their drawing power on the concert front was increasing all the time. It was only a matter of weeks, rather than days, before Kiss would erupt as the nation's favourite band. At least as far as Japan and AMERICA were concerned. The rest of the world, notably England were slower to accept the Kiss concept, although some of the loyalest Kiss fans of all are to be found in Blighty.

HELL

Keeping up the pressure

the band recorded 'Dressed To Kill' just a few months after 'Hotter Than Hell.' It was released in February 1975. It quickly sold a quarter of a million, and the rock press began to accuse the band of being just a hype, an outfit who hid behind tricks and masks, to conceal their lack of ability. This was patently untrue. They could play all right, but those who preferred Joni Mitchell to Heavy Metal couldn't see what all the fuss was about, poor fools. "We are selling escapism," said Paul explained, to those

who would listen. "We reach the masses and have fun."

In 1975 they had a major hit single with 'Rock And Roll All Nite' and played their first headlining date in Detroit to a 12,500 fans. It was the turning point. From here on Kiss were a mega band, and all the years of hard work were rewarded.

"We are the biggest band in America," said Gene. "Twenty million Americans

Peter Criss in 1981 with

oversized goatee.

can't be wrong." He gleefully pointed out that mass culture had created rock and roll in the first place.

Casablanca got into financial difficulties later on with poor choice of releases by other acts, (notably an album of highlights from the Johnny Carson show). But Kiss stayed loyal and on the label and helped out by releasing a live double LP 'Kiss Alive.'

Kiss mania took off as thousands of concert tickets sold out within hours, but they managed to keep their true appearance a state secret, by never appearing in public without their make up. Of course when they did walk about the streets without it, nobody recognised them! It was the perfect ploy.

On their fifth album they employed producer Bob Ezrin who had worked with Alice Cooper. He came up with 'Destroyer' (1976) which according to Ezrin showed the band's image of "unfettered evil and sensuality". Among the recorded highlights were 'Shout It Out Loud' and 'Beth' Peter Criss's effort, which the band hadn't wanted on the album. Funnily enough 'Shout It Out Loud' missed the top thirty but 'Beth' shot into the charts, got to number seven and hung around four weeks, eventually selling a million copies and being voted single of the year.

By now the Kiss Army of fans was formed into an organised unit and they were the sort of fanatics who bombarded radio stations with requests for their records.

In 1976 the band went to play in Japan and later made their British debut with four shows in May, held in Manchester, Birmingham and London, all sell outs. The local critics were quite impressed



Pic: The Kiss Explorer Army

by the effects which included dry ice, sirens, smoke bombs, fire eating, illuminated insignias, and a blizzard of confetti. But they felt it was far too contrived and as a result "the showmanship meant nothing." Harsh words indeed, that had not the slightest effect on the band's popularity. And the band refused to rise to the bait, insisting they would not accept any criticism, unless it came from a fan. But maybe the gibes had some effect. Kiss wouldn't bother to come back to England for another four years.

'Rock And Roll Over' saw them reunited with engineer Eddie Kramer, and the album was recorded at the Star Theatre in New York. Next came their seventh album 'Love Gun' (not Sex Pistol), which came out in June 1977. It shipped platinum but back in England fashions were changing drastically with the emergence of they heavily hyped punk movement (basically a bit of gang warfare between rival London rock managers). The press fell for punk and decided to ditch rock music but nobody told Kiss or their fans. Their albums continued to go platinum, in the States, but it seemed unlikely Kiss would ever make a real dent on the UK, which they didn't until Heavy Metal took off with unstoppable force in the late Seventies.

'Love Gun' included 'I Stole Your Love' and 'Plaster Caster' a song about those famous groupies who made plaster of Paris copies of rock star's dicks (some of which were later smashed by members of Led Zeppelin, so we hear...the casts, not the dicks).

'Kiss Alive II' came out the same year, a double with lots of old tracks. It still sold brilliantly. No problem. But problems were looming. Just when Kiss decided to take a year off for each member to produce his own solo album, the US rock scene was finally yielding to the more acceptable face of Punk, the so called New Wave of bands like The Police and artists like Elvis Costello. Rock and pop were merging and becoming ever more sophisticated. The

danger signal were that for the moment, at least, Kiss were "gonna become out dated and unfashionable."

The four solo albums were shipped out in their millions to the stores, but incredibly apart from Ace's effort, they refused to sell and were soon to be found in the bargain bins. Obviously nobody cared about Kiss individual efforts, anymore than they cared about Yes solo albums.

What they wanted most was good dance music, and there was Saturday Night Fever and The Bee Gees to contend with! Meanwhile Kiss were planning to move onwards and upwards, into the movies and did the ground work for a film. They already had their own Marvel Comic named in their honour. Now they made a fantasy movie 'Kiss Meets The Phantom Of The Park' (now on video). It was full of clever stunts and effects and epitomised the sort of dreams Gene had as a child going to the cinema too see all the latest horror flicks. The film came out in 1978 to great

Ace Frehley on stage in 1980.



Pic: The Kiss Explorer Army

acclaim but plans to make a follow up were abandoned as was a scheme for a Kiss cartoon. The merchandising of Kiss products was already reaching overkill and anymore would have simply been ridiculous.

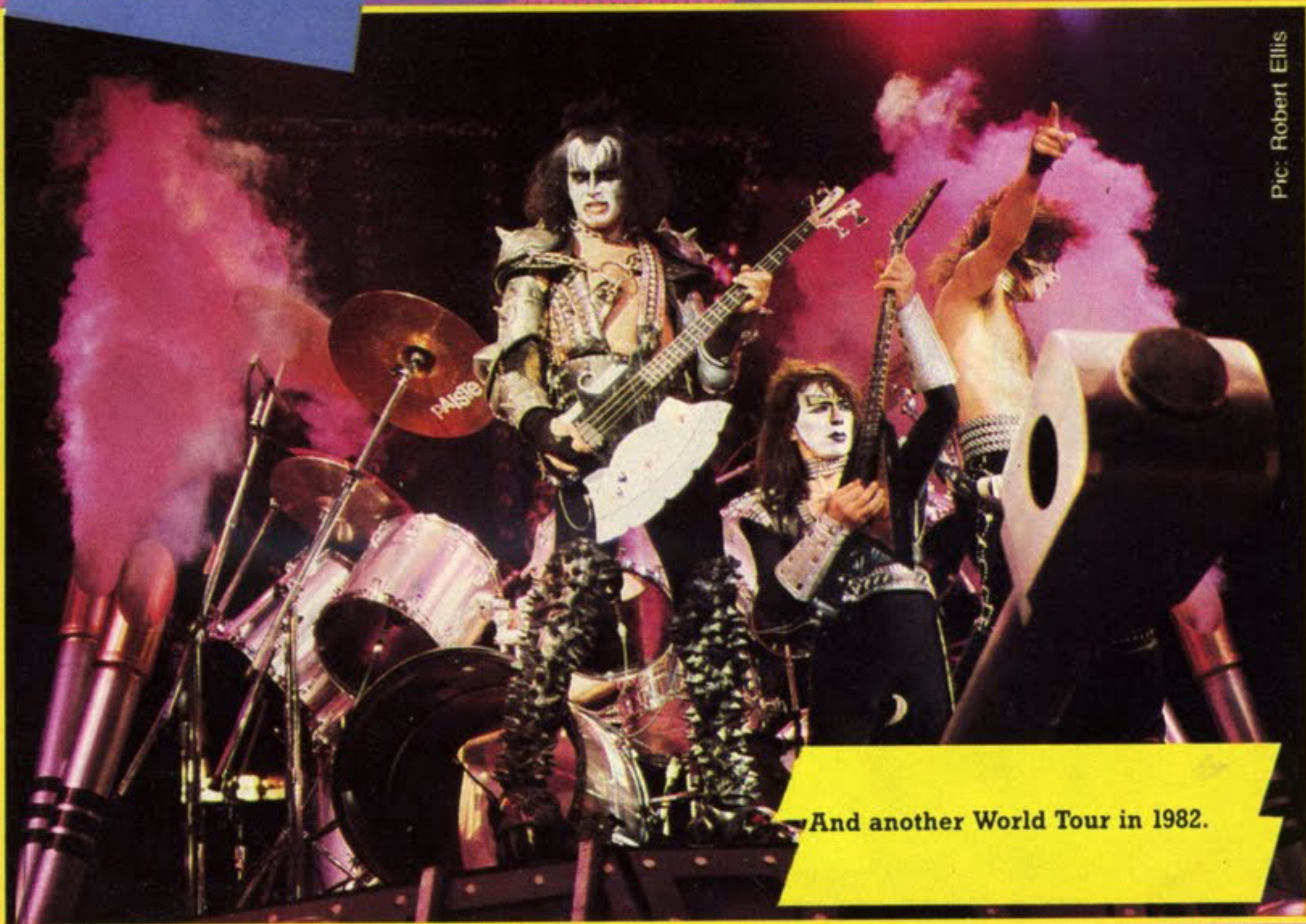
Ace Frehley had a hit single with 'New York Groove' which got to 13 in the chart and outsold nearly all of Kiss's own hits. But the band needed to get back together again before they lost their way under the onslaught of the new competition, and they came up with 'Dynasty' and album of songs heavily influenced by the prevalent fad for disco. Among it's most interesting items was a revamped version of the Stones's '2,000 Man'. Later the band had a huge smash hit single with 'I Was Made For Lovin' You' (1979) which got to 11 in the US chart and even got into the UK Top 50. 'Dynasty' was subsequently hailed as one of the band's best albums since 'Destroyer'. The band was back on top.

SPIRIT

Around this time the band planned to leave the Casablanca label, as their old friend Neil Bogart had left,

and later Kiss signed to Mercury. But there were more albums on Casablanca, including 'Unmasked' in 1980. It was released on May 20, 1980 and the same day the band suffered its first defector. Drummer Peter Criss decided to leave Kiss because he wanted to explore new musical directions. He had grown tired of the make up and the life style and yearned to have a crack at playing some jazz. Peter complained quite a bit about Kiss when he left but later fences were mended and said Paul Stanley: "He is still with us in spirit. We are all part of a family."

Peter was replaced by new drummer Eric Carr, who in keeping with Kiss traditions had another real name hidden away, to wit Paul Carovella. He was born in Brooklyn on July 12, 1953 and played his first gig with the band at the New York



Pic: Robert Ellis

And another World Tour in 1982.

Palladium in July 1980. He had no problems settling in and after a while it seemed like he had always been there, with instant acceptance from the fans.

After Eric joined Kiss set out on the road, touring Europe and visiting some ten countries including four in the UK with two shows at Wembley Stadium (just in case anyone thought Kiss didn't mean much in the England). One of the highlights of the show as Gene Simmons being jet propelled across the lights, but much of the special effects had to be curtailed in the smaller venues due to the nervousness (probably based on sound advice from fire chiefs) of local councils. Commented Gene: "The only possibility of anything going wrong is of the band blowing itself up."

Also in 1980 the band made its first visit to Australia with a huge portable stage and their own firework display which some said you could see from twenty miles distant. After the tour they began on the ambitious concept album 'The Elder' eventually released in 1981. In fact they scrapped one planned recor-

ding before teaming up with Bob Ezrin again. More material was tried and dropped and then Gene Simmons came up with his story about a group of 'mythical super beings who had since the dawn of time fought on the side of good.' At last Kiss could make the big statement that had been hinted at ever since they launched their comic book. This album would provide the depth and perhaps the critical acclaim that had long been denied them.

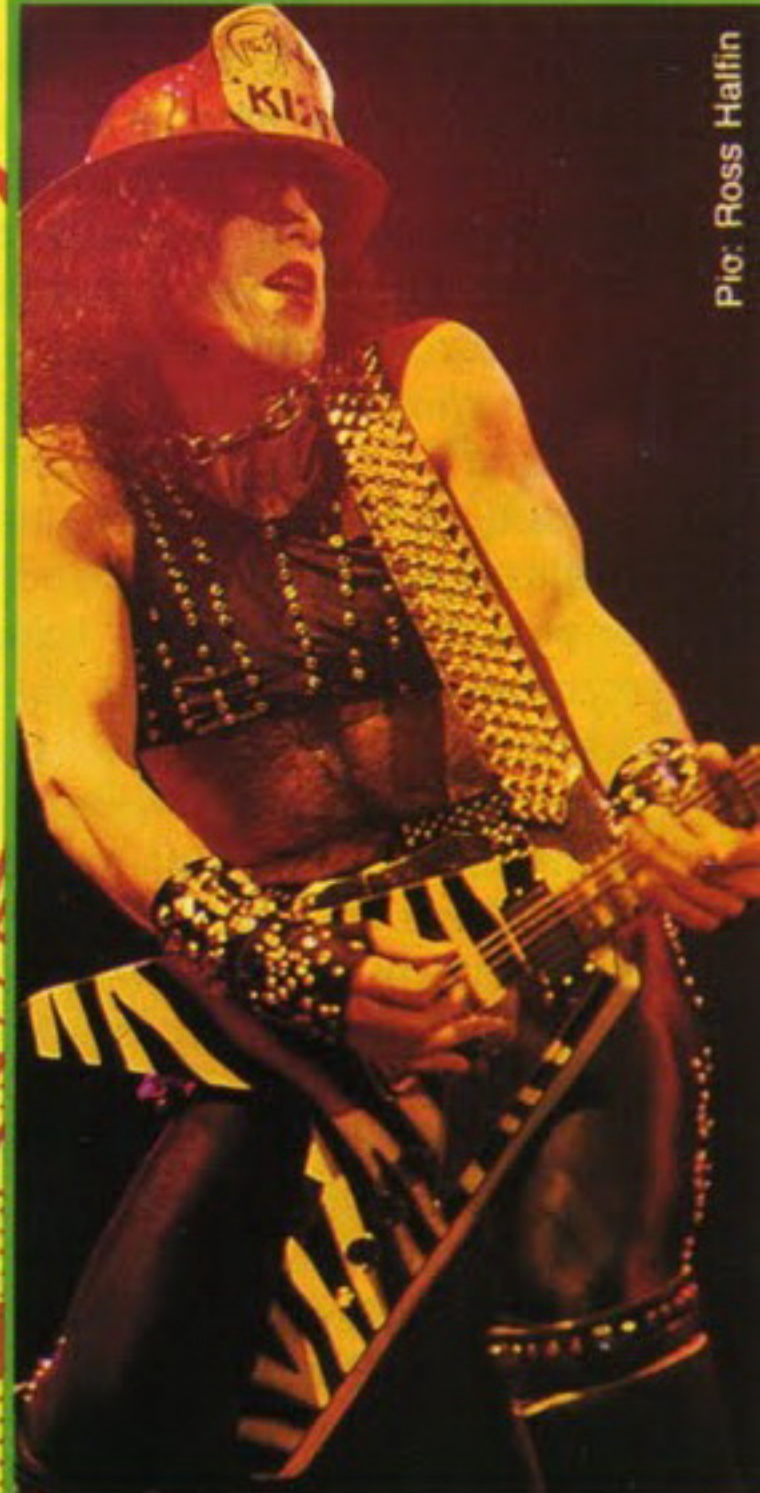
Originally called 'From The Earth's Core' it appeared as 'The Elder' in November 1981. It was a flawed masterpiece. Joked Gene later: "I look upon *The Elder* as a real interesting project. The fact that I can't remember how to play any of the songs on the album is also kinda interesting..." The story was all about the task of the Elder to select and train heroes to defend mankind and become his guardian. Some might describe it as sub-Star Wars hog wash. Indeed one less than kind critic called the scenario to the story: "Another bunch of mumbo jumbo pseudo mystical bullshit."

Paul tried to explain: "It's about a bunch of fairies...."

Ace Frehley was more succinct and placed the blame for the album's excesses at the door of the producer. He was quoted as saying: "He hypnotised us. We lost sight of what we really are. I am just a heavy metal guitarist, that's my forte and I don't think 'The Elder' is typical of Kiss. I don't hate the album but I am not crazy about it either."

With an orchestra and some of Lou Reed's lyrics added Kiss seemed to be losing their way, and certainly a good many of their fans, judging by dwindling membership of the Kiss Army. They hastily released a compilation of back catalogue stuff on 'Killers' (1982) but rumours began to grow that Ace Frehley, unhappy with his contribution, or lack of it, to *The Elder* was about to depart to spend more time with his family.

The album had four new tracks, 'I'm A Legend Tonight', 'Partners In Crime', 'Nowhere To Run', and 'Down On Your Knees.' It turned out Ace wasn't playing guitar on these tracks, and in fact Paul was responsible for



Pic: Ross Halfin

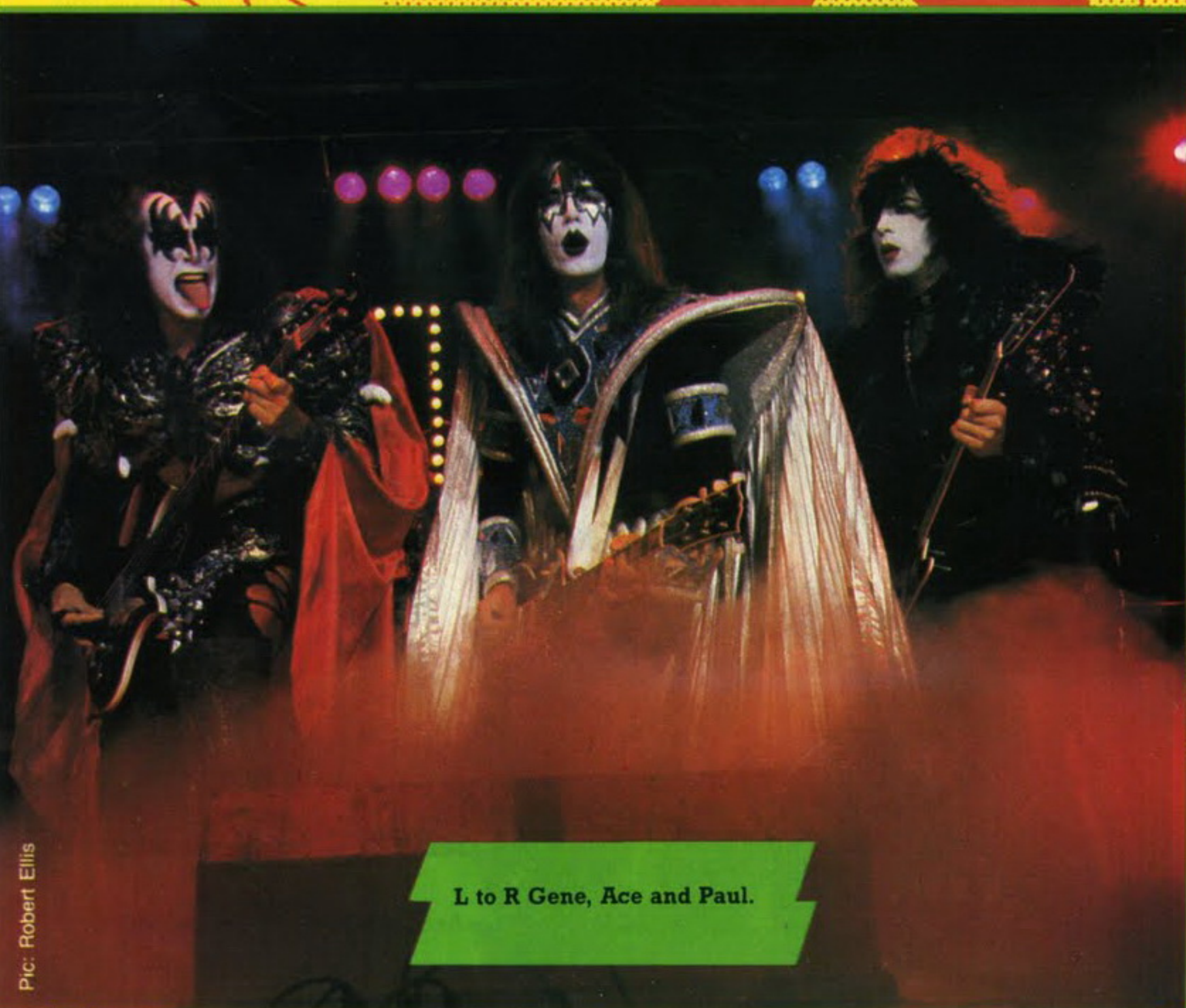
Paul Stanley with Kiss helmet... and Flyin V.

the axe work. Robbin Crosby of Ratt also offered some help.

Ace had suffered a severe car accident and so Paul played guitar on the next studio album 'Creatures Of The Night' (1982). This was recorded at The Record Plant in LA but Ace was able to come back for some overdubs in New York. The new LP was produced by Michael James Jackson but while work was in progress there came tragic news. Neil Bogart for so many years their mentor, supporter, ally and the founder of Casablanca, died just before the LP was finished, aged a mere 39. In the event 'Creatures Of The Night' was dedicated to him. It was an album that happily rocked out, just like the old days when Neil and Bob Aucoin took a chance on Kiss. This was real heavy metal.

Gene looked back on their experiments with 'The Elder' and explained: "We were off the road and started having all these grand ideas. We thought we would become modern, stylish, all these words that have nothing to do with rock and roll." Paul called it more circumspectly: "Just a little deviation."

By contrast 'Creatures Of The Night' was full of blasting,



L to R Gene, Ace and Paul.

Pic: Robert Ellis

street credible rock, with screechers like 'I Love It Loud' and 'War Machine'.

Kiss set off on the road again with visits of Europe and South America where they played a set packed with numbers that spanned their by now lengthy and distinguished career. But as they came back, yet again, having seen off disco, punk and new wave, there now came another New Wave - of heavy metal. A whole bunch of glamorous and young bands had appeared mainly from the West Coast, like Motley Crue, Twisted Sister and Quiet Riot. Gene welcomed the new bands although he could not help but wonder how many had been influenced by Kiss.

"When we first started out none of the groups had flashing logos. Now every group does, and fog and smoke bombs... ultimately it makes rock more interesting."

'Creatures Of The Night' was a highly successful album for the old troopers however and they easily saw off the new competition as the record leapt into the British Top 30 chart. When the band made an appearance at London's Virgin Megastore over a thousand signed copies of the

album were sold to excited fans.

But just as the band had re-established themselves the second major split in the band's history occurred. Ace Frehley, so long the subject of rumours, decided to quit, while they were ahead. The band set about finding a replacement guitarist and among those considered for the job were Punky Meadows of Angel and Bob Kulick. But as the band were still masked, they really needed an 'unknown'. The successful applicant turned out to be Vincent Cusao (Born Brooklyn 1952). He had already co-written some songs with Paul and Gene and was made welcome to the ranks, where, like the other members he adopted his own on stage character, becoming a sort of guitar Wizard, with his own Egyptian style face paint.

FRESH LIFE

"It's sad Ace can't play with us anymore, but it's great playing with Vinnie," said Paul. The band were sorry to lose Ace, who needed to recuperate from his bike accident and spend time with family, but the arrival of Vince breathed fresh life into Kiss." He had begun playing guitar when he was four and Jeff Beck was one of his idols. His

first album with the band was 'Lick It Up' released in 1983, made after he had completed extensive touring.

It was at the end of this tour that the band finally took one of the most momentous decisions of their career, to strip off the make up that had made them so famous and so en-

Pic: The Kiss Explorer Army



Gene Simmons, Mark St. John
and Paul Stanley in 1984.



Pic: The Kiss Explorer Army



Paul bares all on stage.



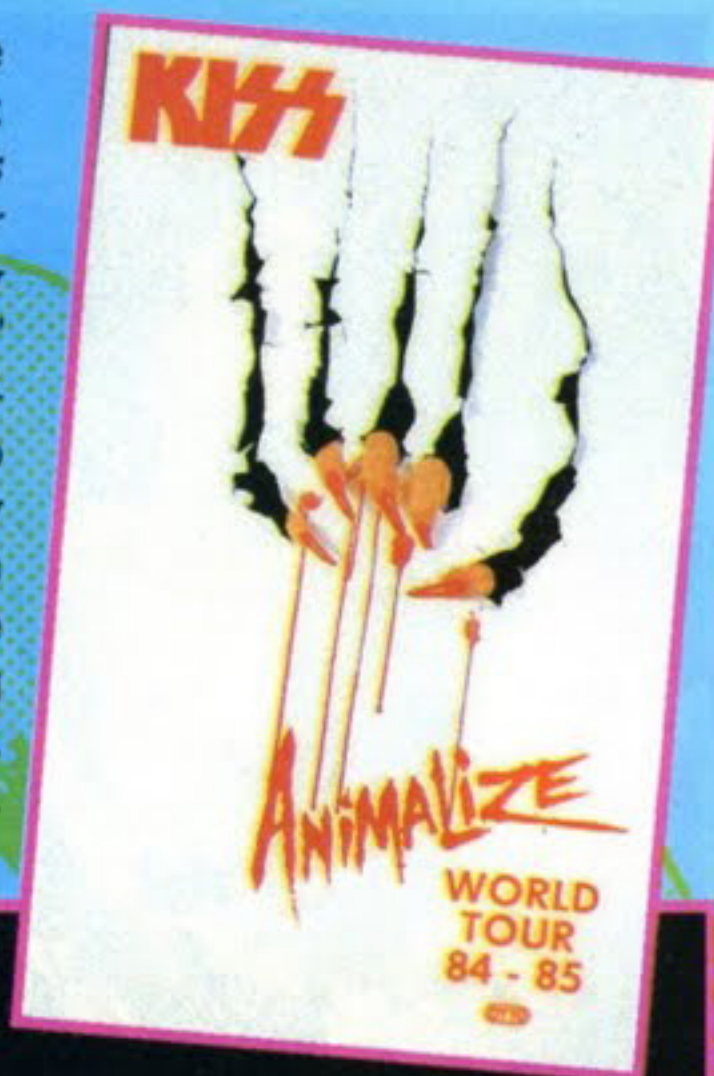
Paul & Gene kiss the
end of 1987.

Pic: Tony Mottram

raged their critics. It wasn't just another commercial ploy to gain attention. They were so strongly established and their music was pouring out with such convincing vigour, they felt confident enough to rid themselves of a facet of Kiss which perhaps even the founder members had found hard to live with.

The Unmasking took place on MTV in October 1983. They had decided to do it while

recording 'Creatures Of The Night' and Gene explained: "It was time to go out as ourselves. We did the tour with make up just to see how things felt for one last time." Many of their fans were worried that once the make up went, the illusion, the mystery and the glamour would go with it. Kiss would become ordinary blokes 'pulling faces' as one fan groaned. They need not have worried.



The new look Kiss was just as popular as ever and as Gene explained on MTV on 'Unmasking Night'... "Kiss was never about make up. We used that to give people something extra for their money. The songs always stood on their own merits. Make up was the icing on the cake."

The band had been doing it faithfully for ten years and with the arrival of highly image conscious glam bands who all used cosmetics it was time once again, for Kiss to be different and ride against the waves. Said Gene: "Right from the day we started everybody, record companies, critics etc told us that the make up looked ridiculous and that we should get rid off it. This year they kept quiet, so we thought it was time we did."

The change to real faces didn't hurt the sales of 'Lick It Up' which did over 300,000 US sales on release, and later sold a million. The music, especially the title track was hard core metal and no messing. All the tracks were written by the band with no outsiders drafted in. All looked well for the band once again but unfortunately, the new guitarist, Vinnie (Vincent) began to get ego problems and wanted to dictate their future policy, pushing for more power and control. He had to go.

Said Paul later: "Vinnie is very talented but I think he saw Kiss as a vehicle for Vinnie Vincent stardom. This isn't the Vinnie Vincent band. You sure as hell can't come into a band that has been successful this long and think you can dictate how things should be done."

A new guitarist came in, Mark Norton, who in the traditions of Kiss, was given a new name, Mark St. John (and not David St. Hubbins). A technically gifted player he contributed to the 1984 album 'Animalize' (Vertigo). This turned out to be one of their heaviest metal albums yet and was described as a blow against the current dominance of the pop markets by drum machines and computers. They carried on the battle for living rock by heading off on a world tour



Animalize World Tour 84-85,
with Mark.



Early promo shot
with Bruce Kulick.

guys who plug into amplifiers and play, and sing about life." In fact most of their songs were about sex!

In 1988, following the huge success of 'Crazy Nights' Kiss seem more secure and solid than ever. The years of controversy may have rolled by, but somehow, without their make up, without their over

the top merchandising, Kiss seem a much more honest to goodness outfit, with a great burden removed from their backs. They have proved that Kiss was not just a hype, but a living, breathing band of dedicated rockers, who took whole generations along for some of the best rockin' days of their lives.

which included a visit to Britain for 12 shows. Mark St. John didn't make it for the tour unfortunately, as he was stricken by Reiter's Syndrome, a form of arthritis, in the finger joints, a great tragedy for a guitar virtuoso. He played three US dates but had to be replaced. The latest Kiss lead guitarist was Bruce Kulick, who was the brother of Bob Kulick, oft associated with Kiss in the past. Bruce was given an up dated image and proved a fine replacement easily duplicating the guitar riffs of 'Animalize' on a tour which saw them playing some of their biggest gigs in years, like Nassau Coliseum when they played to 16, 000.

Kiss released their 17th album 'Asylum' (Vertigo) in 1985 which included the strongly rocking 'King Of The Mountain'. In fact the whole album was described by the band as a kind of synthesis of all their past work and love for rock and roll. Gene remarked: "Between 1973 and 1985 we have covered every rock genre, and that is the real beauty of this album." At the bottom line, all Kiss were, according to Gene: "Four



L to R Mark, Paul, Eric
and Gene in 1984.

Born Stanley Eisen,
January 20 1950,
Queens, New York City.
Height: 6ft.
Weight: 165 lbs.
Hair: Dark brown.
Eyes: Dark brown.
Instrument played:
Guitar.

Favourite food:
Sushi
Favourite colours:
Red, black and silver.

Favourite car:
Rolls Royce.
Favourite Actor:
Jack Nicholson.

Favourite hobby:
Art and women, and writing
songs.

Hates:
Women who wear too much
make up.

Loves:
Honest people.

Favourite TV show:
Star Trek.

Favourite drinks:
Sherry, Pina Colada.

Favourite Group:
Led Zeppelin.

Favourite actor:
Jack Nicholson.

PAUL STANLEY



GENE SIMMONS

Born Chaim Klein
August 25, 1947 in Israel.
Height: 6 ft.1 in.
Weight :165 lbs.
Hair: Black
Eyes : Brown

Instruments played:
Bass guitar, also drums and
electric piano.

Jobs before Kiss:
Man Friday at Vogue
magazine, and school teacher.

Favourite rock groups:
Rolling Stones and
Led Zeppelin.

Favourite Food:
Mom's cooking, Japanese and
Chinese.

Favourite Colours:
Black, blue and red

Favourite Actor:
Christopher Lee.

Favourite Hobby:
Collecting horror movies.

Hates:
Bad shows.

Loves:
Kiss fans.

Born Paul Carovella
 July 12, 1953,
 Brooklyn, New York.
 Hair: Brown.
 Eyes: Brown.
 Favourite album:
 Physical Graffiti, Led Zeppelin
 and 1984 Van Halen.
 Favourite Groups:
 Mötley Crüe, Van Halen, Led
 Zeppelin, and Kiss.
 Favourite Hobbies:
 Drinking, women, watching TV.
 Favourite Sports:
 See above.
 Childhood Ambitions:
 To be an astronaut or a
 famous drummer.
 Happiest moment of life:
 Getting married, and joining
 Kiss.
 First car:
 1972 Dodge Dart.
 Previous odd job before Kiss:
 Repairing cookers.
 Favourite rock drummers:
 Ringo Starr, Keith Moon and
 John Bonham.
 Favourite projects:
 Cartoon book and drum tuition
 cassettes.

ERIC CARR



BRUCE KULICK

Born December 12, 1953,
 Jackson Heights,
 New York City.
 Eyes: Brown
 Hair: Black
 Instrument played:
 Lead guitar.
 Favourite hobby:
 Baseball, going to the movies.
 Previous jobs before Kiss:
 Working in the New York Public
 Library.
 Favourite musicians:
 Jeff Beck, Eddie Van Halen.
 Favourite LP:
 Too many to list!
 Happiest Moment In Life:
 Joining Kiss.
 Previous Bands:
 Meatloaf, Michael Bolton.
 Favourite Song:
 Detroit City Rocks
 Philosophy of life:
 Enjoy it to the full.



PETER CRISS

Born: December 20, 1947, Brooklyn New York
 Real Name: Peter George John Criscoula
 Instruments played: Drums
 Favourite colour: Green
 Favourite Food: Chinese
 Favourite TV Show: The World At War series.
 Favourite sports: Jogging, swimming.
 Favourite group: The Rolling Stones
 Favourite actor: Al Pacino
 Favourite hobby: Collecting guns
 Group before Kiss: Chelsea
 Hates: Being unemployed
 Loves: Racing cars



VINNIE VINCENT

Born: Brooklyn, 1952
 Real name: Vincent Cusao
 Instruments Played: Guitar
 Age took up playing: Four
 Favourite musician: Jeff Beck.
 Favourite Kiss album: 'Lick It Up.'
 Favourite food: Japanese.



Pic: Robert Ellis



Pic: Robert Ellis

ACE FREHLEY

Born: April 27, 1951, New York City.
 Real Name: Paul Daniel Frehley
 Instruments Played: All kinds of guitars.
 Educated: Clintons and St. Michael's College, NY.
 Favourite Colour: Blue
 Favourite Food: Pizza
 Favourite Drink: Beer
 Favourite Group: Who, Stones, Led Zeppelin
 Favourite TV Show: Star Trek.
 First job: Taxi driver.
 Favourite Hobbies: Fishing, hunting, astronomy.
 Hates: Aftershave
 Loves: Good jokes, friends.



MARC ST. JOHN

Born: February 7, 1956, Los Angeles
 Real name: Mark Norton
 Instruments Played: Guitars of all kinds
 Favourite music: Jazz, Rock, Latin.
 Previous job before Kiss: Guitar teacher to many top players.
 Favourite colour: Black
 Age started playing: When he bought his first guitar for 35 dollars at the age of 16.
 Previous Bands: Numerous Los Angeles bar bands.



Pic: The Kiss Explorer Army



DISCOGRAPHY

KISS:

Casablanca (NBLP-7001)

Strutter / Nothin' to lose / Firehouse / Cold gin / Let me know / Kissin' time / Deuce / Love theme from ISS / 100,000 years / Black diamond
Released February 1974
Produced by Kenny Werner and Richie Wise



HOTTER THAN HELL:

Casablanca (NBLP-7006)

Got to choose / Parasite / Goin blind / Hotter than hell / Let me go, rock'n roll / Mainline / Comin' home / Strange ways
Released October 1974
Produced by Kenny Kerner and Richie Wise



DRESSED TO KILL:

Casablanca (NBLP-7016)

Room service / Two timer / Ladies in waiting / Getaway / Rock bottom / C'mon and love me / Anything for my baby / She / Love her all I can / Rock and roll all nite
Released March 1975
Produced by Neil Bogart and Kiss



ALIVE:

Casablanca (NBLP-7020)

Deuce / Strutter / Got to choose / Hotter than hell / Firehouse / Nothin' to lose / C'mon and love me / Parasite / She / Watchin' you / 100,000 years / Black diamond / Rock bottom / Cold gin / Rock and roll all nite / Let me go, rock'n roll
Released September 1975
Produced by Eddie Kramer



DESTROYER:

Casablanca (NBLP-7025)

Detroit rock city / King of the night time world / God of Thunder / Great expectations / Flaming youth / Sweet pain / Shout it out loud / Beth / Do you love me
Released March 1976
Produced by Bob Ezrin

THE ORIGINALS:

Casablanca (NBLP-7032)

Repackaging of KISS (NBLP-7001) / HOTTER THAN HELL (NBLP-7006) and DRESSED TO KILL (NBLP-7016)
Released July 1976

ROCK AND ROLL OVER:

Casablanca (NBLP-7037)

I want you / Take me / Callin' Dr. Love / Ladies room / Baby driver / Love 'em and leave 'em / Mr. Speed / See you in your dreams / Hard luck woman / Makin' love
Released November 1976
Produced by Eddie Kramer



LOVE GUN:

Casablanca (NBLP-7057)

I stole your love / Christine Sixteen / Got love for sale / Shock me / Tomorrow and tonight / Love gun / Hooligan / Almost human / Plaster caster / Then she kissed me
Released June 1977
Produced by KISS and Eddie Kramer

ALIVE II:

Casablanca (NBLP-7076)

Detroit rock city / King of the night time world / Ladies room / Makin' Love / Love Gun / Callin' Dr. Love / Christine Sixteen / Shock me / Hard



luck woman / Tomorrow and tonight / I stole your love / Beth / God of Thunder / I want you / Shout it out loud / All American man / Rockin' in the USA / Larger than life / Rocket ride / Any way you want it
Released October 1977
Produced by KISS and Eddie Kramer

THE ORIGINALS II:

Repackaging of DESTROYER (NBLP-7100) / ROCK AND ROLL OVER (NBLP-7037) and LOVE GUN (NBLP-7075)
Released January 1978 in Japan only

DOUBLE PLATINUM:

Casablanca (NBLP-7100)

Strutter '78 / Do you love me / Hard luck woman / Calling Dr. Love / Let me go, rock'n roll / Love Gun / God of Thunder / Firehouse / Hotter than hell / I want you / Rock bottom / Deuce / 100,000 years / Detroit rock city / She / Rock and roll all nite / Beth / Makin' love / C'mon and love me / Cold gin / Black diamond
Released April 1978
A Compilation album

GENE SIMMONS:

Casablanca (NBLP-7120)

Radioactive / Burning up with fire / See you tonite / Tunnel of love / True confessions / Living in sin / Always near you / Nowhere to hide / Man of 1000 faces / Mr. Make Believe / See you in your dreams / When you wish upon a star
Released September 1978
Produced by Sean Delaney and Gene Simmons

ACE FREHLEY:

Casablanca (NBLP-7121)

Rip it out / Speedin' back to my baby / Snow blind / Ozone / What's on your mind? / New York groove / I'm in need of love / Wiped-out / Fractured mirror
Released September 1978
Produced by Eddie Kramer and Ace Frehley

PAUL STANLEY:

Casablanca (NBLP-7123)

Tonight you belong to me / Move on / Ain't quite right / Wouldn't you like to know me / Take me away / Together as one / It's alright / Hold me, touch me (Think of me when we're apart) / Love in chains / Goodbye
Released September 1978
Produced by Paul Stanley / Paul Stanley and Jeff Glixman

PETER CRISS:

Casablanca (NBLP-7122)

I'm gonna love you / You matter to me / Tossin' and turnin' / Don't you let me down / That's the kind of sugar papa like / Easy thing / Rock me, baby / Kiss the girl goodbye / Hooked on rock'n roll / I can't stop the rain
Released September 1978
Produced by V. Poncia and Peter Criss / V. Poncia, Peter Criss and S. Delaney

BEST OF SOLO ALBUMS:

Casablanca (6302060)

New York groove / Rip it out / Speedin' back to my baby / You matter to me / Tossin' and turnin' / Hooked on rock'n roll / Radioactive / Mr. Make Believe / See you in your dreams / Tonight you belong to me /

Move on / Hold me, touch me
Released December 1978
Compilation of the KISS Solo albums

DYNASTY:

Casablanca (NBLP-7152)

I was made for lovin' you / 2000 man / Sure know something / Dirty livin' / Charisma / Magic touch / Hard times / X-ray eyes / Save your love
Released May 1979
Produced by Vini Poncia



UNMASKED:

Casablanca (NBLP-7125)

Easy as it seems / Is that you? / Naked city / Shandi / She's so european / Talk to me / Tomorrow / Torpedo girl / Two sides of the coin / What makes the world go round / You're all that I want
Released May 1980
Produced by Vini Poncia
MUSIC FROM THE ELDER:
Casablanca (6302163)
Fanfare / Just a boy / Odyssey / Only you / Under the rose / Dark light / A world without heroes / The oath / Mr. Blackwell
Released November 1981
Produced by Bob Ezrin

KISS KILLERS:

Casablanca (CAUL1z)

I'm a legend tonight / Down on my knees / Cold gin / Shout it out loud / Sure know something / Nowhere to run / Partners in crime / Detroit rock city / God of Thunder / I was made for loving you / Rock and roll all nite
Released May 1982
Compilation album with 4 unreleased tracks

CREATURES OF THE NIGHT:

Casablanca (NBLP-7270)

Creatures of the night / Saint and sinner / Keep me comin' / Rock and roll hell / Danger / I love it loud / I still love you / Killer / War machine
Released October 1982 (Released in USA 1985 with different cover)
Produced by Michael James Jackson, Paul Stanley and Gene Simmons



LICK IT UP:

Mercury (814297-1 M-1)

Exciter / Not for the innocent / Lick it up / Young and wasted / Gimme more / All hell's breakin' lose / A million to one / Fits like a glove / Dance all over your face / And on the 8th day
Released September 1983
Produced by Michael James Jackson, Gene Simmons and Paul Stanley



ANIMALIZE:

Mercury (822495-1 M-1)

I've had enough (Into the fire) / Heaven's on fire / Burn bitch burn / Get all you can take / Lonely is the hunter / Under the gun / Thrills in the night / While the city sleeps / Murder in high-heels
Released September 1984
Produced by Paul Stanley, Associate Producer Gene Simmons



ASYLUM:

Mercury (826099-1)

King of the mountain / Anyway you slice it / Who wants to be lonely / Trial by fire / I'm alive / Love's a deadly weapon / Tears are falling / Secretly cruel / Radar for love / Uh! All night
Released October 1985
Produced by Paul Stanley and Gene Simmons



SINGLES

Nothin' To Lose/Love Theme
From Kiss March 1974

Kissing Time/Nothin' To Lose May 1974

Let Me Go Rock & Roll / Hotter Than Hell January 1975

C'Mon And Love Me/Getaway April 1975

Rock And Roll All Night / Rock And Roll All Night (live) Oct 1975

Shout It Out Loud/Sweet Pain March 1976

Flaming Youth/God Of Thunder April 1976

Detroit Rock City/Beth July 1976

Hard Luck Woman/Mr. Speed Dec. 1976

Callin' Dr. Love/Take me March 1977

Christeen Sixteen/Shock Me July 1977

Love Gun/Hooligan Sept. 1977

Shout It Out Loud (live)/Nothin' To Lose (live) Dec. 1977

Rocket Ride/Tomorrow And Night Tonight (live) Feb. 1978

Strutter 78/Shock Me April 1978

Hold Me Touch Me/Goodbye (Stanley - solosingle) Oct. 1978

New York Groove/Snowblind (Ace - solosingle) Oct. 1978

Radioactive/See You In Your Dreams (Gene - solosingle) Oct. 1978

Don't You Let Me Down/Hooked On Rock And Roll (Peter Criss - solosingle) Oct. 1978

I Was Made For Loving You/Hard Times April 1979

Sure Know Something/Dirty Living Sept. 1979

Shandi/She's So European May 1980

World Without Hereos/Dark Light Dec. 1981

I Love It Loud/Danger Dec. 1982

Lick It Up/Dance All Over Your Face Oct. 1983

All Hells Breaking Loose/Young And Wasted Jan. 1984

Heaven's On Fire/Lonely Is The Hunter Sept. 1984

Thrills In The Night/Burn Bitch Burn Jan. 1985

Tears Are Falling/Anyway You Slice It Oct. 1985

Uh! All Night/Trial By Fire Nov. 1985

Crazy Crazy Nights/No No No Sept. 1987

Reason To Live/Thief In The Night Dec. 1987

Turn On The Night/Hell Or High Water April 1988

54 METAL HAMMER

DISCOGRAPHY

BOOTLEGS

FRIED ALIVE:
(IMP 1113 — A/B)
Side one: Intro / Deuce / Nothin' to lose / She / Guitar solo / Firehouse
Side two: Strutter / 100.000 years / Black Diamond / Rock and roll all nite
Source: Long Beach Auditorium, Long Beach, California, USA 31/5 - 1974

FIRST KISS IN LONG ISLAND:
(WRMB 385 — A/B)
Recording: very good (-)
Cover: paper insert cover
Comments: reissue of Fried Alive

SECOND KISS IN LONG BEACH:
(WRMB 386 — A/B)
Side one: Deuce / Strutter / Got to choose / Hotter than hell / Firehouse / She / Guitar solo
Side two: C'mon and love me / Cold Gin / Rock and roll all nite / Let me go rock and roll
Source: Nassau Coliseum, Long Island, New York, USA 31/12-1975
Recording: very good
Cover: paper insert cover

BLITZ LONDON:
(K 13322 — A/B)
Side one: Strutter / Flaming youth / Hotter than hell / Firehouse / Shout it out loud
Side two: She / Guitar solo / Nothin' to loose / Black Diamond / Detroit rock city
Source: Hammersmith Odeon, London, England 16/5-1976
Recording: very good (-)
Cover: paper insert cover

KISS BLITZ LONDON:
(IMP 1120 — A/B)
Side one: Deuce / Strutter / Flaming youth / Hotter than hell / Firehouse
Side two: She / Nothin' to lose / Shout it out loud / Black Diamond / Detroit rock city
Source: Hammersmith Odeon, London, England 16/5-1976
Recording: very good
Cover: Paper insert cover
Comments: Japanese bootleg

STONED IN PARIS:
(RR002 A/B)
Side one: Deuce / Strutter / Flaming youth / Hotter than hell / Firehouse / She / Guitar solo
Side two: Shout it out loud / Black Diamond / Detroit rock city / 100.000 years / Drum solo
Source: Olympia, Paris, France 22/5-1976
Recording: excellent
Cover: black, white & red, or black, white & green cover

DESTROYS ANAHEIM:
(IMP 1120 — A/B)
Side one: Hotter than hell / Nothin' to lose / Cold Gin / Guitar solo / Shout it out loud
Side two: Do you love me? / Rock and roll all nite / Firehouse / Black Diamond
Source: Anaheim Stadium, Anaheim, California USA 20/8-1976
Recording: very good (+)
Cover: paper insert cover
Comments: song separation, also available on colored vinyl

DESTROYS ANAHEIM PART TWO:
(IMP 1122 — A/B)
Side one: Detroit rock city / King of the night time world / Let me go rock and roll / Strutter
Side two: Bass solo / God of Thunder / Drum solo / God of Thunder — cont.
Source: Anaheim Stadium, Anaheim, California, USA 20/8-1976
Recording: very good (+)
Cover: paper insert cover

MAMA WEER ALL CRAZEE NOW:
(KR 9047 — A/B)
Side one: Mama we're all crazee now (Slade) Detroit rock city / Take me / Let me go rock and roll / Ladies room / Firehouse / Makin' love / I want you / Cold Gin
Side two: Do you love me? / Nothin' to lose / God to Thunder / Drum solo / God of Thunder—cont. / Rock and roll all nite / Shout it out loud / Beth

/ Black Diamond
Source: Budo Kan Hall, Tokyo, Japan 1/4-1977
Recording: very good
Cover: blue cover
Comments: Japanese bootleg

TAKES TOKYO '77:
(K 1323 — A/B — C/D)
Side one: Detroit rock city / Take me / Let me go rock and roll / Ladies room / Firehouse / Makin' love
Side two: Cold gin / Guitar solo / Do you love me? / Nothin' to lose / Bass solo / God of Thunder—cont.
Side three: I want you / Rock and roll all nite / Shout it out loud / Beth / Black Diamond
Side four: I stole your love / Love gun / Hooligan / Christine Sixteen / Shock me / Callin' Dr. Love
Source: Budo Kan Hall, Tokyo, Japan 1/4-1977
Recording: very good (+)
Cover: paper insert cover
Comments: side four is recorded at Los Angeles Forum, Los Angeles, California, USA 27/8-1977

SNEAK ATTACK:
(KIS — 1 A/B, KIS — 2 A/B)
Side one: I stole your love / Take me / Ladies room / Firehouse / Love gun
Side two: Hooligan / Makin' love / Christine sixteen / Shock me / Guitar solo
Side three: I want you / Callin' Dr. Love / Shout it out loud / God of Thunder / Drum solo / God of Thunder — cont.
Side four: Rock and roll all nite / Detroit rock city / Beth / Black Diamond
Source: Los Angeles Forum, Los Angeles, California, USA 25/8-1977
Recording: very good
Cover: paper insert cover
Comments: also available on colored vinyl

KISS KARTON:
Comments: "Blitz London" and "Sneak Attack" in a 3-record box with poster. Made from original plates.

KISS MY AXE:
(KMA 102 A/B)
Side one: I stole your love / Take me / Ladies room / Firehouse / Love Gun / Hooligan
Side two: Makin love / Christine Sixteen / Shock me / Guitar solo / I want you / Callin' Dr. Love
Source: Los Angeles Forum, Los Angeles, California, USA 25/8-1977
Recording: very good
Cover: paper insert cover

WAR OF WORLDS:
Comments: a release of "Kiss my Axe" with different cover.

EGOS AT THE STAKE:
(99 K — A/B — C/D)
Side one: Detroit rock city / Cold Gin / Strutter / Callin Dr. Love / Is that you?
Side two: Firehouse / Talk to me / You are all taht I want / 2.000 man / Guitar solo
Side three: I was made for lovin' you / New York groove / Love Gun / Bass solo / God of Thunder / Drum solo
Side four: Rock and roll all nite / Shout it out loud / King of the night time world / Black Diamond
Source: Wembley Arena, London, England 9/9-1980
Recording: excellent (-)
Cover: deluxe color cover
Comments: Japanese bootleg

EGO'S AT STAKE:
(KIDS 101 A/B)
Side one: Detroit rock city / Cold Gin / Strutter / Callin' Dr. Love / Is that you? / Firehouse
Side two: I was made for lovin' you / New York groove / Love Gun / Rock and roll all nite
Source: Wembley Arena, London, England 9/9-1980
Recording: very good (—)
Cover: blue insert cover

EGO'S AT STAKE:
(KIDS 101 A/B)
Side one: Detroit rock city / Cold Gin / Strutter / Callin' Dr. Love / Is that you? / Firehouse
Side two: I was made for lovin' you / New York groove / Love Gun / Rock and roll all nite
Source: Wembley Arena, London, England 9/9-1980

Recording: very good (—)
Cover: black & blue insert cover
Comments: a release with different cover

KISS THIS!
(ARC 0082 — A/B)
Side one: Detroit rock city / 2.000 man (including Ace's guitar solo) / God of Thunder / Shout it out loud
Side two: New York groove / Rock and roll nite / Black Diamond
Source: Castel St. Angelo, Rome, Italy 29/9-1980
Recording: very good (+)
Comments: deluxe color picture disc one side porno-hardcore!

Unmasked:
(3548 — MX / A/B/C/D)
Side one: Creatures of the night / Detroit rock city / Cold Gin / Callin' Dr. Love
Side two: Guitar solo—Paul Stanley / I want you / Guitar solo — Vinnie Vincent / I love it loud / Firehouse / Drum solo
Side three: Drum solo cont. / War machine / Love Gun / Bass solo / God of Thunder
Side four: I still love you / Shout it out loud / Black Diamond / Rock and roll all nite
Source: Ottawa Civic Centre, Ottawa, Canada 15/1-1983
Recording: very good
Cover: deluxe color cover

10th ANNIVERSARY TOUR:
(ETS — 2531 / 2532 / 2533 — A/B)
Side one: Creatures of the night / Detroit rock city / Cold GIN
Side two: Callin' Dr. Love / Firehouse / Guitar solo - Paul Stanley / I want you / Guitar solo - Vinnie Vincent
Side three: I love it loud / Drum solo / War machine
Side four: Love gun / Bass solo / God of Thunder
Side five: I still love you / Black Diamond
Side six: Strutter / Rock and roll all nite
Source: Universal Amphitheatre, Los Angeles, California, USA 27/3-1983
Recording: excellent (-)
Cover: color cover
Comments: Japanese bootleg

KISS STILL LOVE YOU:
(MW — 15 — I / II / III / IV)
Side one: Creatures of the night / Detroit rock city / Cold Gin / Fits like a glove / Firehouse
Side two: Guitar solo — Paul Stanley / Exciter / War machine / Gimme more / Guitar solo — Vinnie Vincent / Bass solo
Side three: I love it loud / I still love you / Drum solo / Young and wasted / Love Gun
Side four: Black Diamond / Lick it up / Rock and roll all nite
Source: De Montfort Hall, Leicester, England 24/10-1983
Recording: very good (+)
Cover: deluxe color cover
Comments: includes a paper insert and four stickers

KISS STILL LOVE YOU:
(KIA / KIB / KIC / KID)
Comments: two deluxe color picture discs

LOVE KISS FROM HELL:
(KISS A/B/C/D KKLT 0083 / 2)
Side one: Creatures of the night / Detroit rock city / Cold Gin / Fits like a glove / Firehouse
Side two: Guitar solo — Paul Stanley / Exciter / War machine / Gimme more / Guitar solo — Vinnie Vincent
Side three: Bass solo / I love it loud / I still love you / Drum solo / Young and wasted
Side four: Love gun / Black Diamond / Lick it up / Rock and roll all nite
Source: Espace Balard, Paris, France 31/10-1983
Recording: very good
Cover: color cover
Comments: pressed on red vinyl

THE TICKLER:
(RR 001 A/B)
Side one: Creatures of the night / Detroit rock city / Fits like a glove / Guitar solo — Paul Stanley / Exciter / War machine
Side two: Gimme more / guitar solo — Vinnie Vincent / bass solo / I love it loud / I still love you
Source: Scandinavium, Gothenburg, Sweden 18/11-1983
Recording: excellent (+)
Cover: black, white & red or black, white & blue glued paper insert cover
Comments: also available as a Brazilian repressing with printed cover (526404831 A/B)